

Greenhead

Widener

Jan 11. 1891

Dear Miss Mason

Excuse my noting
a difficulty that occurred to me
just after leaving you; - a rather
awkward difficulty, I think, in
the arrangement of the drawing
lessons in the Parents' Review.

On March 1 - will appear
Lesson I. The Pupils will have
a fortnight to do it; then I shall
have a few days to collect all the
drawings - wait perhaps for stragglers
(for some never come up to time)
write criticisms - send to you - you
to printer by April 1. Then on
May 1 the Pupils will see, at
last, the remarks, criticism &
advise on work they finished and
produced six weeks before.

Meantime they will have been
doing Lesson II. unhelped by any

subject for March published
subject for May sent to printer

1st March

drawings sent in

March
- say 20th
at least date

subject for April published
no notice of drawings sent in

Criticisms for March } sent to printer
subject for May }

1st April

2nd drawings sent in -
no help yet from teacher

20th April

at last, remarks on first drawings
published
subject for May published
criticism for April } sent to printer
subject for June }

1st May

and so on: and the subject set in
December will not be criticised till Feb. 1892

advice or teaching. I too shall
have lost Lesson II. without seeing
their work. Please see opposite

And ad infinitum there will be
a complicated overlapping of subjects.
They will be receiving criticisms on
work which is 2 months old and
forgotten: & consequently they will get
very little good of the remarks. It
is useless to say to a young person, -
progressing in study, and feeling
that every month makes him a
better man, - to say "Two months
ago you did this thing wrong."
You have no hold on him - you
are talking to him about somebody
else, who perhaps had his name
but was a rather younger and more
foolish person than he is now! But
it so? And if so, what can
we do? The system of correspondence
between reader & magazine writer
works very well in weekly papers,
but I hardly grasp the manner

of its working in a month.

No doubt you have some plan which will work with the French Agamemnon. I am afraid that, if I am to do the pupils justice, I sh^d. have to write separate criticisms: and that means about two hours attention to each. I don't want to feel obliged to drift into that labour - nominally unnecessary, but really compulsory, morally unavoidable - just as it is with the Stones reading pupils, to whom I am supposed to give a quarter of a page of writing only. But they always get about two pages! I don't grudge it in some cases: but it's not business: and I don't want to take up more of that kind of thing.

Please don't mis-understand me: - if the arrangement won't work neatly, it will give me the extra trouble of writing separate criticisms, - that is what I mean.

Yours faithfully
W. Gillingwood

Fillehead
Windermere

Jan 19. 1891

Dear Miss Mason I think I have
solved the problem! We want to
do more than examine the pupils
- we want to teach them: and
your admirable suggestion, though
it goes far, does not provide for
as much teaching as I should like
to give. I want to let all
the pupils read a general
lecture on the work of the class,
as soon after sending-in as
possible, from which, without
individual shame or exultation,
they may gather the reasons why
their marks are not a maximum
- nor a minimum.

After getting all the drawings
sent in, I could mark them

(the marks might be 0 to 10 : so that 100 is maximum for year, and 60 qualifies for certificate) Then I could write a couple of pages for foolscap on the whole set - singling out especial names only when there is something exemplary to praise: and talking like - say the Dean of Westminster's and so on when he lectured on our Latin prose, or the usual Extension Lectures at class on the weekly papers.

This lecture to be enclosed with the drawings in a portfolio, and sent to all the pupils in rotation, or in an ordinary sketching club, with stringent rules about sending on at once, &c.

If more than 20 or 24 join, the list to be broken up into groups - each group containing

some of the best drawings & some of the worst - and of course a copy of the lecture. That will ensure everybody's getting his work back with criticism & marks ^{within} 3 or 4 weeks - much sooner than if he had to wait for the Review. It will ensure everybody's getting complete criticism for his money - real teaching. It will give everybody the experience of everybody else, and the interest of seeing a monthly portfolio - which I know is a great interest - and gets the whole family interested in one member's work. But it will be more efficient than the usual sketching club, because the subject will be set and discussed - or a lesson, and

criticised as such: notice the sloppy, desultory way of ordinary clubs.

When the portfolio has gone its round it will be returned to me - & I will distribute the drawings.

The Lessons published in the Review will therefore be only part of the work, and people who don't join the class won't get the criticism.

If you think this will do, I shall be happy to write a Prospectus - sketching the plan & aim of the project. I think it is the best yet devised: the Oxford plan leaves the student isolated & gives the teacher too much to do; the sketching clubs teach nothing.

Yours sincerely
W. Gillingwood

Lytlehead
Windsor
Jan 24. 1891

Dear Miss Mason,

I send, this post the subjoined to your printer. The first paper is sketched but I can't finish it until I have worked off my book, which will be done in a day or two. It is going to be a very nice paper, but I won't send you any pleasure out of my pen before it is baked, for fear you think it is going to be indigestible! Early next week, - sugared over with the choicest crystallised Ruskinisms, - you shall receive it, all hot, from your faithfully
W. G. Collingwood.

X.

"The Fesole Club Papers"; Lessons on Painting in Water-colours; based on Prof. Ruskin's later teaching as given in 'The Laws of Fesole'; the handbook prepared for his Oxford drawing-school, to supersede his "Elements of Drawing".

Arrangements have been made for this course with Mr. W. G. Collingwood, M.A., Oxford University Extension Lecturer; formerly secretary to Mr. Ruskin; author of various works on art, and editor of Mr. Ruskin's forthcoming "Poems". As a portrait and landscape painter Mr. Collingwood contributes frequently to the Royal Academy and other exhibitions.

Each paper will discuss some principle of art, illustrated by a subject chosen so as to be varied in interest from month to month, and accessible to the practical student, for whose help full directions will be given as to method and treatment. Drawings may be sent to the teacher, who will mark them with a view to awarding certificates, and write a general criticism on the work of the month. In order that isolated students may have the stimulus and advantage of class-teaching, a selection of the drawings, with the paper of criticism, will be sent round in a portfolio to all contributors, as members of "The Fesole Club".

COPY.

Gillhead
Windermere.
Jan. 22nd, 1891.

Dear Miss Mason,

I send by this post the subjoined to your printer. The first paper is sketched but I can't finish it until I have worked off my book, which will be done in a day or two. It is going to be a very nice paper, but I won't send you any plums out of my bun before it is baked, for fear you think it is going to be indigestible! Early next week, - sugared over with the choicest crystallised Ruskinisms - you shall receive it, all hot from yours faithfully,
(Signed) W. G. Collingwood.

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X.

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LS 71.11.1.101
Freehead
Windermeres

March 28. (1851)

Dear Miss Mason

I have already
written to Mr Borkerville & Miss
Ralph & others.

Mr Denton of Jarraw has
sent a drawing which I have
not yet received.

I am so glad you are going
to tell them to send everything
straight to me. It will be
much simpler.

I have 31 names now, and
14 guineas have been paid:
of which you have one. Thank
you for the receipt. When I
have got in the bulk of the fees
I shall be very glad to write
you a cheque which you can
put into the N.O. bank, or
whatever you will. After the
first start-off we might

settle q/c's quarterly, to save
 the perpetual reopening of books
 about little sums. Or if
 you like, I could send you every
 third guinea received, at once.
 I do not want to keep the
 money of the P.R. in my hands
 longer than I can help.

We did not quite settle about
people joining at odd times. Would
 you like to make an arrangement
 of this kind? — "Any member
 joining after the beginning of the year
 can (if he wishes) ^{send up} ~~the~~ the drawings
 for past months of that year.
 Members joining after August to
 pay half a guinea as subscribers
 for half a year. But in all
 cases the ^{membership} ticket expires with
 February: (and the new ticket
 begins with a new course in
 March" — if the lessons are continued)
 This sentence in brackets need not

LS 73 CMC 121
be included. But in case of stoppage of the P.R. or
Fiske Club it is desirable to have a definite term
to all engagements: all subscriptions to end
simultaneously, and then start fair.

I shall be happy to write 6 pp a month for
10 months. The off months would, I suppose, be
August & February. I can set a general holiday
subject for August: & a special prize subject for
February: & get a known artist to judge. The result
might be announced in March number, if the
drawings are called in about the middle of the month
& no time lost in judging. That might give a little
extra interest to the first number of the new year &
encourage renewal of subscribers. "Am I not Machiavel?"

Yours faithfully
W. G. Thompson